

THE CURTIS INSTITUTE OF MUSIC

Catalogue

1964 - 1968







THE  
CURTIS  
INSTITUTE  
OF  
MUSIC

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THE  
CURTIS INSTITUTE OF MUSIC



CATALOGUE

1964-1965

RITTENHOUSE SQUARE  
PHILADELPHIA, PENNSYLVANIA 19103

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THE CURTIS INSTITUTE OF MUSIC





EFREM ZIMBALIST, *Director*



MARY CURTIS ZIMBALIST  
*Founder and President*



# THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*



THE CURTIS INSTITUTE OF MUSIC was founded in 1924

*To hand down through contemporary masters  
the great traditions of the past*

*To teach students to build on this heritage  
for the future*

The School is operated under a Charter granted by the Commonwealth of Pennsylvania and is also included in the list of "Colleges and Universities in Pennsylvania approved by the State Council of Education for the Granting of Degrees".

To meet the compulsory educational requirements of the Commonwealth of Pennsylvania, the Institute offers its younger students an academic program of elementary and secondary school subjects leading to the Commonwealth of Pennsylvania pre-professional high school diploma.

The United States Government has duly approved The Curtis Institute of Music as an institution of learning for the attendance of nonimmigrant students, under the Immigration and Nationality Act.

All students, residents of the United States or of a foreign country, are accepted under the conditions herein set forth, on the scholarship basis exclusively, and pay no tuition fees.





# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE

PHILADELPHIA, PENNSYLVANIA 19103



## OFFICERS

*President*

Mary Curtis Zimbalist

*Vice-President*

Cary W. Bok

*Secretary and Treasurer*

Jay H. Mattis

## BOARD OF DIRECTORS

Mary Curtis Zimbalist

Nellie Lee Bok

Edith Evans Braun

Cary W. Bok

A. Margaret Bok

Truman Henson

Samuel Barber

Jay H. Mattis

# THE FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses

## VOICE

Martial Singher

Eufemia Giannini Gregory

### *Vocal Repertoire*

Leo Rosenek

Vladimir Sokoloff

### *Opera Department*

Martial Singher, *Director*

Elizabeth Westmoreland, *Music Director*

---

## PIANO

Rudolf Serkin

Mieczyslaw Horszowski

Eleanor Sokoloff

### *Piano*

Vladimir Sokoloff

Martha Halbwachs Masséna

Freda Pastor

Marion Zarzeczna

---

## ORGAN

Alexander McCurdy

---

## HARP

Marilyn Costello

---

### *Accompanying*

Vladimir Sokoloff

FACULTY—*Continued*

	VIOLIN	
Efrem Zimbalist	Oscar Shumsky	Ivan Galamian

	VIOLA	
Max Aronoff		Joseph de Pasquale

VIOLONCELLO  
Orlando Cole

---

FLUTE	OBOE	CLARINET
William Kincaid	John de Lancie	Anthony Gigliotti

BASSOON	HORN	TRUMPET
Sol Schoenbach	Mason Jones	Samuel Krauss

TROMBONE, TUBA	DOUBLE BASS	PERCUSSION
Charles Gusikoff	Roger Scott	Fred D. Hinger

---

*Orchestra*  
William Smith, *Conductor*

*Chamber Music*  
Jascha Brodsky

*Woodwind Ensemble*  
William Kincaid

*Brass Ensemble*  
Charles Gusikoff

FACULTY—*Continued*

COMPOSITION and THEORY

\*Vittorio Giannini

Nicolas Flagello

Edith Evans Braun

Matthew Colucci, Ph.D.

---

*Eurhythmics*

Nadia Chilkovsky

---

*Languages and Diction*

Mary Q. Shumway, A.M., Ph.D.: *German*

Marguerite Péchin, A.M.: *French*

René J. Daudon, A.M.: *French Diction*

Sebastiano Di Blasi, A.B.: *Italian*

Eufemia Giannini Gregory: *Italian Diction*

---

ELEMENTARY AND SECONDARY

ACADEMIC TUTORING

Eleanor Fitzpatrick, A.M.

Katharine Hadley, A.B.

Hazel Auker, A.M.

Marguerite Péchin, A.M.

---

LIBRARY

Gordon Mapes, *Librarian*

\*Absent on Leave—School Year 1964-1965.

# ENTRANCE REQUIREMENTS

## *Application for Audition or Examination*

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by a physician's certificate of health, transcript of High School and/or other academic records. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled on dates set aside for each subject when faculty members are available, and requests for changes in appointments cannot be considered.

## SCHOOL YEAR 1965-1966

Auditions will be scheduled in March, April and May 1965, for those Departments in which there are vacancies to be filled.

Everyone requesting an audition should send for an application form and *state their major subject*. This application form with supporting documents must be completed and returned *not later than February 15, 1965*.

All communications should be addressed to

The Secretary of Admissions  
The Curtis Institute of Music  
Rittenhouse Square  
Philadelphia, Pennsylvania 19103

ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

## VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

*Age requirement:* Women should be between eighteen and twenty-two, men between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Mozart sonata (*to be chosen from Nos. 283, 309–10–11, 330–31–32–33, 457, 570, 576 in the Köchel catalogue*) or a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

*Age requirement:* Applicants should be under twenty-one.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

*Age requirement:* Applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

*Age requirement:* Applicants should be under twenty-one.

VIOLIN

Applicants under fourteen years of age shall play from memory: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr or Mendelssohn.

ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

Applicants over fourteen years of age shall play from memory: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vicuxtemps, Wieniawski, Goldmark or Bruch.

*Age requirement:* Applicants should be under twenty-one.

VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Handel-Casadesus, Stamitz or Mozart.

*Age requirement:* Applicants should be under twenty-one.

VIOLONCELLO

Applicants shall play from memory: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

*Age requirement:* Applicants should be under twenty-one.

DOUBLE BASS

Applicants should possess a good ear, sense of rhythm and the ability to read at sight. They shall play: 1) all the scales, intervals and arpeggios; 2) a solo piece.

*Age requirement:* Applicants should be under twenty-one.



ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants should possess a good ear, sense of rhythm and tone, and the ability to read at sight. They shall demonstrate familiarity with all major and minor scales and arpeggios, be prepared to play one movement of a concerto or sonata and be able to read an orchestral excerpt.

*Age requirement:* Applicants should be under twenty-one.

TRUMPET, TROMBONE, TUBA

Applicants should possess physical aptitude for the chosen instrument, a good ear, sense of rhythm and the ability to read at sight.

*Age requirement:* Applicants should be under twenty-one.

PERCUSSION, TYMPANI

Applicants should possess a good ear, sense of rhythm, the ability to read at sight and show aptitude for the instruments.

*Age requirement:* Applicants should be under twenty-one.

COMPOSITION

Applicants shall submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail and if, on examination, further consideration is prompted an application form will be provided. Postage must accompany manuscripts and material which applicants desire to have returned.

*Age requirement:* Applicants should be under twenty-five.

# MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 13-17)

## *For the Diploma*

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

## *For the Degree Bachelor of Music*

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in theory courses and supplementary applied subjects may be eliminated by examination; however, a qualifying examination does not provide semester hour credits. The Institute will give credit for academic and theory subjects at an accredited college, university or music school, earned either before admission or during the period of enrolment, but reserves the privilege to examine all candidates before granting the transfer of credits.

## *For the Degree Master of Music*

(Given only in Composition)

Prerequisite: A Bachelor of Music degree in Composition, meeting the requirements of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, with a total of 24 Semester Hours.

MINIMUM COURSE REQUIREMENTS—*Continued*

The Thesis requirement may consist of an extended original composition for full orchestra, for chorus and orchestra or for one or more acts of opera.

*Supplementary Theoretical Courses*

*For the Diploma*

VOICE . . . . .	{	Solfège: 1, 2 Dictation: 1, 2 Harmony and Counterpoint: 1 Aural Harmony: 1 Elements of Music: 1
PIANO . . . . .	{	Solfège: 1, 2 Dictation: 1, 2 Harmony and Counterpoint: 1, 2 Aural Harmony: 1, 2 Elements of Music: 1
ORGAN . . . . .		
HARP . . . . .		
VIOLIN . . . . .		
VIOLA . . . . .		
VIOLONCELLO . . . . .		
DOUBLE BASS . . . . .	{	Solfège: 1, 2 Dictation: 1, 2 Harmony and Counterpoint: 1 Aural Harmony: 1 Elements of Music: 1
FLUTE . . . . .		
OBOE . . . . .		
CLARINET . . . . .		
BASSOON . . . . .		
HORN . . . . .		
TRUMPET . . . . .		
TROMBONE . . . . .		
TUBA . . . . .		
PERCUSSION . . . . .		
COMPOSITION . . . . .	{	Theory requirements to depend on placement examinations. Elements of Music: 1, 2

*For the Degree Bachelor of Music*

ALL CANDIDATES OF ALL DEPARTMENTS . . . . .	{	Solfège: 1, 2, 3 Dictation: 1, 2, 3 Harmony and Counterpoint: 1, 2 Aural Harmony: 1, 2 Orchestration: 1 Form and Analysis: 1 Elements of Music: 1, 2
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MINIMUM COURSE REQUIREMENTS—*Continued*

*Supplementary Applied Subjects*

The following are required courses for admission to the Diploma or the Bachelor of Music degree.

Supplementary Piano course may be eliminated by examination.

VOICE . . . . . { Piano: 1, 2  
Diction  
Vocal Repertoire  
Languages  
Opera Class  
Eurhythmics

PIANO . . . . . Chamber Music

ORGAN . . . . . Piano: 1, 2

HARP . . . . . { Piano: 1, 2  
Harp Ensemble  
Orchestra

VIOLIN . . . . . {  
VIOLA . . . . . { Piano: 1, 2  
VIOLONCELLO . . . . . { Chamber Music  
DOUBLE BASS . . . . . { Orchestra

FLUTE . . . . . {  
OBOE . . . . . { Piano: 1  
CLARINET . . . . . { Woodwind Ensemble  
BASSOON . . . . . { Orchestra  
HORN . . . . . {

MINIMUM COURSE REQUIREMENTS—*Continued*

TRUMPET.....	}	Piano: 1
TROMBONE.....		Brass Ensemble
TUBA.....		Orchestra
PERCUSSION.....		
COMPOSITION.....		Piano: 1, 2

NOTE: Students receive credit toward graduation for public performance and performance in Curtis Hall. Original compositions by students majoring in Composition, whether performed by themselves or by others, are credited toward graduation.

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GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

The School has no dormitories, living accommodations and expenses are the responsibility of the student.

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

Students are expected to provide their own music for major subjects. Music for secondary piano, ensemble and orchestral classes is supplied from the school library.

Students are permitted to accept professional engagements only with the approval of the Director.

The school collection of instruments includes string instruments of the Italian, French and English Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner.

The library of 45,000 items contains a large collection of solo, ensemble and orchestra music; definitive editions of the great classical composers as well as critical editions of such works as *Mestres de l'Escolania de Montserrat*; *Expert*, *Monuments de la Musique Française* and *Les Maitres Musiciens de la Renaissance Française*; *Fellowes*, *English Madrigal School* and *Lutenist Song Writers*; *Tudor Church Music*; *Torchi*, *L'arte musicale in Italia*; *Anglés*, *El Codex de las Huelgas*; *Annunzio*, *I Classici della musica Italiana*, and *Denkmäler deutscher Tonkunst* and *Denkmäler der Tonkunst in Österreich*. A large collection of phonorecords with facilities for listening are available in the library. There are a number of rare manuscripts and first editions. Among valuable collections presented to the library are the Lynnwood Farnam organ music bequest, the Charles H. Jarvis Collection of 19th-century music and the Burrell Collection of Wagneriana.

The auditorium, Curtis Hall, provides facilities for faculty and student recitals, organ teaching and practice, school gatherings and commencement exercises. In general, lessons, classes and rehearsals are scheduled for afternoons, mornings are devoted to practice. Designated practice studios are provided at the Institute.

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EXECUTIVE AND ADMINISTRATIVE STAFF

Efrem Zimbalist . . . . .	<i>Director</i>
Jay H. Mattis . . . . .	<i>Business Manager</i>
Daniel M. Llewellyn . . . . .	<i>Assistant Business Manager</i>
Anne O. Smith . . . . .	<i>Registrar</i>
Thelma W. Brunson . . . . .	<i>Secretary of Admissions</i>
Elizabeth E. Williams . . . . .	<i>Secretary to the Director</i>
Maud Louise Lytle . . . . .	<i>Secretary to the Business Manager</i>

# CALENDAR

1964-1965

SEPTEMBER 21 (Monday) } .....Registration of new students  
SEPTEMBER 22 (Tuesday) }

SEPTEMBER 23 (Wednesday) } .....Registration of old students  
SEPTEMBER 24 (Thursday) }

SEPTEMBER 25 (Friday).....First Term opens

NOVEMBER 26 (Thursday) } .....Thanksgiving Vacation  
NOVEMBER 27 (Friday) }

DECEMBER 4 (Friday Evening).....Christmas Party

DECEMBER 12 (Saturday) } .....Christmas Vacation  
JANUARY 3 (Sunday) }

JANUARY 4 (Monday).....School re-opens

JANUARY 22 (Friday).....First Term ends

JANUARY 25 (Monday).....Second Term begins

APRIL 16 (Friday) } .....Easter Vacation  
APRIL 21 (Wednesday) }

MAY 7 (Friday).....Last day of instruction

MAY 8 (Saturday).....Commencement

Recitals as scheduled



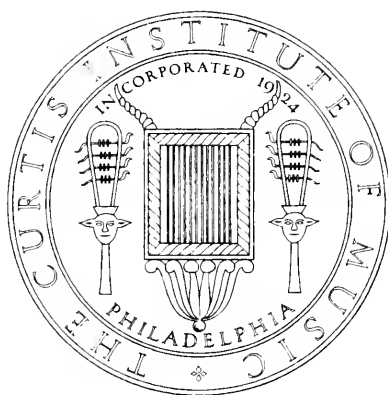
MAIN ENTRANCE  
THE CURTIS INSTITUTE OF MUSIC







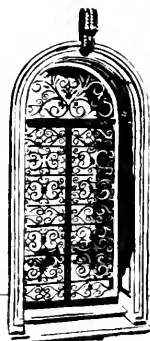




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EFREM ZIMBALIST, *Director*



MARY CURTIS ZIMBALIST  
*Founder and President*



# THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*



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the great traditions of the past*

*To teach students to build on this heritage  
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# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE

PHILADELPHIA, PENNSYLVANIA 19103



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*Secretary and Treasurer*

Jay H. Mattis

## BOARD OF DIRECTORS

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Nellie Lee Bok

Edith Evans Braun

Cary W. Bok

A. Margaret Bok

Truman Henson

Samuel Barber

Jay H. Mattis

# THE FACULTY—Major Courses

## VOCAL DEPARTMENT

Martial Singher

Eufemia Giannini Gregory

## VOCAL REPERTOIRE

Vladimir Sokoloff

## OPERA DEPARTMENT

Martial Singher, *Director*

Elizabeth Westmoreland, *Music Director*

---

## PIANO

Rudolf Serkin

Mieczyslaw Horszowski

Eleanor Sokoloff

---

## COMPOSITION

Samuel Barber

Gian-Carlo Menotti

---

## ORGAN

Alexander McCurdy

---

## HARP

Marilyn Costello

THE FACULTY—Major Courses (*Continued*)

VIOLIN

Efrem Zimbalist  
Paul Makanowitzky

Ivan Galamian  
Jascha Brodsky

VIOLA

Max Aronoff

Joseph de Pasquale

VIOLONCELLO

Orlando Cole

---

FLUTE

William Kincaid

OBOE

John de Lancie

CLARINET

Anthony Gigliotti

BASSOON

Sol Schoenbach

HORN

Mason Jones

TRUMPET

Samuel Krauss

TROMBONE, TUBA

Charles Gusikoff

DOUBLE BASS

Roger Scott

PERCUSSION

Fred D. Hinger

## FACULTY—Supplementary Courses

### Theory

Matthew Colucci, Ph.D.

Edith Evans Braun

---

### Piano

Martha Halbwachs Masséna

Freda Pastor

Marion Zarzeczna

---

### Orchestra

William Smith, Conductor

### Chamber Music

Jascha Brodsky

### Woodwind Ensemble

John de Lancie

### Brass Ensemble

Charles Gusikoff

---

### Eurhythmics

Nadia Chilkovsky

---

### Languages and Diction

Mary Q. Shumway, A.M., Ph.D.: German

Sebastiano Di Blasi, Ph.D.: Italian, Italian Diction, and French

Margareta Singher, M.A.: French Diction

---

### Academic Tutoring

Eleanor Fitzpatrick, A.M.

Katharine Hadley, A.B.

Hazel Auker, A.M.

Annette H. Emgarth, A.M.

# ENTRANCE REQUIREMENTS

## *Application for Audition or Examination*

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The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by a physician's certificate of health, transcript of High School and/or other academic records. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school and/or the private teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled on dates set aside for each subject when faculty members are available, and requests for changes in appointments cannot be considered.

## SCHOOL YEAR 1966-1967

Auditions will be scheduled in March, April and May 1966, for those Departments in which there are vacancies to be filled.

Everyone requesting an audition should send for an application form *stating his or her major subject and age*. This application form will be released *after December 15, 1965* and must be completed and returned with supporting documents *on or before February 15, 1966*.

All communications should be addressed to

The Secretary of Admissions  
The Curtis Institute of Music  
Rittenhouse Square  
Philadelphia, Pennsylvania 19103

ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

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Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

## VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

*Age requirement:* Women should be between eighteen and twenty-two, men between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Mozart sonata (*to be chosen from Nos. 283, 309–10–11, 330–31–32–33, 457, 570, 576 in the Köchel catalogue*) or a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

*Age requirement:* Applicants should be under twenty-one.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

*Age requirement:* Applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

*Age requirement:* Applicants should be under twenty-one.

VIOLIN

Applicants under fourteen years of age shall play from memory: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr or Mendelssohn.

ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

Applicants over fourteen years of age shall play from memory: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski, Goldmark or Bruch.

*Age requirement:* Applicants should be under twenty-one.

## VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Handel-Casadesus, Stamitz or Mozart.

*Age requirement:* Applicants should be under twenty-one.

## VIOLONCELLO

Applicants shall play from memory: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

*Age requirement:* Applicants should be under twenty-one.

## DOUBLE BASS

Applicants should possess a good ear, sense of rhythm and the ability to read at sight. They shall play: 1) all the scales, intervals and arpeggios; 2) a solo piece.

*Age requirement:* Applicants should be under twenty-one.



ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants should possess a good ear, sense of rhythm and tone, and the ability to read at sight. They shall demonstrate familiarity with all major and minor scales and arpeggios, be prepared to play one movement of a concerto or sonata and be able to read an orchestral excerpt.

*Age requirement:* Applicants should be under twenty-one.

TRUMPET, TROMBONE, TUBA

Applicants should possess physical aptitude for the chosen instrument, a good ear, sense of rhythm and the ability to read at sight.

*Age requirement:* Applicants should be under twenty-one.

PERCUSSION, TYMPANI

Applicants should possess a good ear, sense of rhythm, the ability to read at sight and show aptitude for the instruments.

*Age requirement:* Applicants should be under twenty-one.

COMPOSITION

Applicants shall submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail and if, on examination, further consideration is prompted an application form will be provided. Postage must accompany manuscripts and material which applicants desire to have returned.

*Age requirement:* Applicants should be under twenty-five.

# MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 13-17)

## *For the Diploma*

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

## *For the Degree Bachelor of Music*

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in theory courses and supplementary applied subjects may be eliminated by examination; however, a qualifying examination does not provide semester hour credits. The Institute will give credit for academic and theory subjects at an accredited college, university or music school, earned either before admission or during the period of enrolment, but reserves the privilege to examine all candidates before granting the transfer of credits.

## *For the Degree Master of Music*

(Given only in Composition)

Prerequisite: A Bachelor of Music degree in Composition, meeting the requirements of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, with a total of 24 Semester Hours.

MINIMUM COURSE REQUIREMENTS—*Continued*

The Thesis requirement may consist of an extended original composition for full orchestra, for chorus and orchestra or for one or more acts of opera.

*Supplementary Theoretical Courses*

*For the Diploma*

ALL CANDIDATES	{	Solfège: 1, 2
OF . . . . .		Dictation: 1, 2
ALL DEPARTMENTS		Harmony and Counterpoint: 1
	{	Aural Harmony: 1
		Elements of Music: 1
COMPOSITION . . . . .	{	Theory requirements to depend on placement examinations.
		Elements of Music: 1, 2

*For the Degree Bachelor of Music*

ALL CANDIDATES	{	Solfège: 1, 2, 3
OF . . . . .		Dictation: 1, 2, 3
ALL DEPARTMENTS		Harmony and Counterpoint: 1, 2
	{	Aural Harmony: 1, 2
		Orchestration: 1
		Form and Analysis: 1
		Elements of Music: 1, 2

*Supplementary Applied Subjects*

The following are required courses for admission to the Diploma or the Bachelor of Music degree.

Supplementary Piano course may be eliminated by examination.

VOICE .....	{	Piano: 1, 2
		Diction
		Vocal Repertoire
		Languages
		Opera Class
	}	Eurhythmics

PIANO .....	Chamber Music
-------------	---------------

ORGAN .....	Piano: 1, 2
-------------	-------------

HARP .....	{	Piano: 1, 2
		Harp Ensemble
	}	Orchestra

VIOLIN .....	{	Piano: 1, 2
VIOLA .....		
VIOLONCELLO .....		
DOUBLE BASS .....		
		Chamber Music
		Orchestra

FLUTE .....	{	Piano: 1
OBOE .....		
CLARINET .....		
BASSOON .....		
HORN .....		
		Woodwind Ensemble
		Orchestra

## MINIMUM COURSE REQUIREMENTS—*Continued*

TRUMPET.....	}	{	Piano: 1
TROMBONE.....			Brass Ensemble
TUBA.....			Orchestra
PERCUSSION.....			
COMPOSITION.....			Piano: 1, 2

NOTE: Students receive credit toward graduation for public performance and performance in Curtis Hall. Original compositions by students majoring in Composition, whether performed by themselves or by others, are credited toward graduation.

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## GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

The School has no dormitories, living accommodations and expenses are the responsibility of the student.

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

Students are expected to provide their own music for major subjects. Music for secondary piano, ensemble and orchestral classes is supplied from the school library.

Students are permitted to accept professional engagements only with the approval of the Director.

The school collection of instruments includes string instruments of the Italian, French and English Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner.

The library of 45,000 items contains a large collection of solo, ensemble and orchestra music; definitive editions of the great classical composers as well as critical editions of such works as *Mestres de l'Escolania de Montserrat*; *Expert*, *Monuments de la Musique Française* and *Les Maitres Musiciens de la Renaissance Française*; *Fellowes*, *English Madrigal School* and *Lutenist Song Writers*; *Tudor Church Music*; *Torchi*, *L'arte musicale in Italia*; *Anglés*, *El Codex de las Huelgas*; *Annunzio*, *I Classici della musica Italiana*, and *Denkmäler deutscher Tonkunst* and *Denkmäler der Tonkunst in Österreich*. A large collection of phonorecords with facilities for listening are available in the library. There are a number of rare manuscripts and first editions. Among valuable collections presented to the library are the Lynnwood Farnam organ music bequest, the Charles H. Jarvis Collection of 19th-century music and the Burrell Collection of Wagneriana.

The auditorium, Curtis Hall, provides facilities for faculty and student recitals, organ teaching and practice, school gatherings and commencement exercises. In general, lessons, classes and rehearsals are scheduled for afternoons, mornings are devoted to practice. Designated practice studios are provided at the Institute.

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EXECUTIVE AND ADMINISTRATIVE STAFF

Efrem Zimbalist.....	<i>Director</i>
Jay H. Mattis.....	<i>Business Manager</i>
Daniel M. Llewellyn.....	<i>Assistant Business Manager</i>
Anne O. Smith.....	<i>Registrar</i>
Thelma W. Brunson.....	<i>Secretary of Admissions</i>
Elizabeth E. Williams.....	<i>Secretary to the Director</i>
Maud Louise Lytle.....	<i>Secretary to the Business Manager</i>
Gordon Mapes.....	<i>Librarian</i>

# CALENDAR

1965-1966

SEPTEMBER 20 (Monday) } .....Registration of new students  
SEPTEMBER 21 (Tuesday) }

SEPTEMBER 22 (Wednesday) } .....Registration of old students  
SEPTEMBER 23 (Thursday) }

SEPTEMBER 24 (Friday).....First Term opens

NOVEMBER 25 (Thursday) } .....Thanksgiving Vacation  
NOVEMBER 26 (Friday) }

DECEMBER 3 (Friday Evening).....Christmas Party

DECEMBER 11 (Saturday) } .....Christmas Vacation  
JANUARY 2 (Sunday) }

JANUARY 3 (Monday).....School re-opens

JANUARY 21 (Friday).....First Term ends

JANUARY 24 (Monday).....Second Term begins

APRIL 8 (Friday) } .....Easter Vacation  
APRIL 13 (Wednesday) }

MAY 6 (Friday).....Last day of instruction

MAY 7 (Saturday).....Commencement

Recitals as scheduled



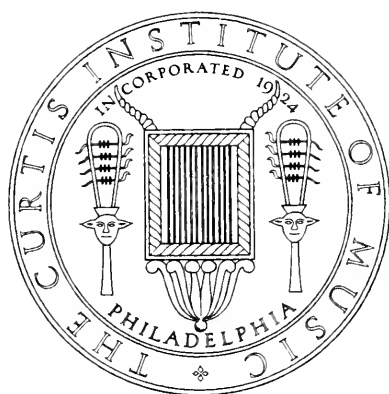
MAIN ENTRANCE  
THE CURTIS INSTITUTE OF MUSIC











THE  
CURTIS  
INSTITUTE  
OF  
MUSIC

P H I L A D E L P H I A

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THE  
CURTIS INSTITUTE OF MUSIC



CATALOGUE

1966-1967

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PHILADELPHIA, PENNSYLVANIA 19103

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THE CURTIS INSTITUTE OF MUSIC





EFREM ZIMBALIST, *Director*



MARY CURTIS ZIMBALIST  
*Founder and President*



# THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*



THE CURTIS INSTITUTE OF MUSIC was founded in 1924

*To hand down through contemporary masters  
the great traditions of the past*

*To teach students to build on this heritage  
for the future*

The School is operated under a Charter granted by the Commonwealth of Pennsylvania and is also included in the list of "Colleges and Universities in Pennsylvania approved by the State Council of Education for the Granting of Degrees".

The United States Government has duly approved The Curtis Institute of Music as an institution of learning for the attendance of nonimmigrant students, under the Immigration and Nationality Act.

All students, residents of the United States or of a foreign country, are accepted under the conditions herein set forth, on the scholarship basis exclusively, and pay no tuition fees.





# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE

PHILADELPHIA, PENNSYLVANIA 19103



## OFFICERS

*President*

Mary Curtis Zimbalist

*Vice-President*

Cary W. Bok

*Secretary and Treasurer*

Jay H. Mattis

## BOARD OF DIRECTORS

Mary Curtis Zimbalist

Nellie Lee Bok

Edith Evans Braun

Cary W. Bok

A. Margaret Bok

Truman Henson

Samuel Barber

Jay H. Mattis

DIRECTOR—EFREM ZIMBALIST

THE FACULTY—Major Courses

VOCAL DEPARTMENT

Martial Singher

Eufemia Giannini Gregory

VOCAL REPERTOIRE

Vladimir Sokoloff

OPERA DEPARTMENT

Martial Singher, *Director*

Elizabeth Westmoreland, *Music Director*

---

PIANO

Rudolf Serkin

Mieczysław Horszowski

Eleanor Sokoloff

---

COMPOSITION

Samuel Barber

Gian-Carlo Menotti

---

ORGAN

Alexander McCurdy

THE FACULTY—Major Courses (*Continued*)

VIOLIN

Efrem Zimbalist  
Paul Makanowitzky

Ivan Galamian  
Jascha Brodsky

VIOLA

Max Aronoff

Joseph de Pasquale

VIOLONCELLO

Orlando Cole

---

HARP

Marilyn Costello

---

FLUTE

William Kincaid

OBOE

John de Lancie

CLARINET

Anthony Gigliotti

BASSOON

Sol Schoenbach

HORN

Mason Jones

TRUMPET

Samuel Krauss

TROMBONE, TUBA

Charles Gusikoff

DOUBLE BASS

Roger Scott

PERCUSSION

Fred D. Hinger

FACULTY—Supplementary Courses

Theory

Matthew Colucci, Ph.D.

Edith Evans Braun

---

Piano

Martha Halbwachs Masséna

Freda Pastor

Marion Zarzeczna

---

Orchestra

William Smith, Conductor

Chamber Music

Jascha Brodsky

Woodwind Ensemble

John de Lancie

Brass Ensemble

Charles Gusikoff

---

Eurhythmics

Nadia Chilkovsky

---

Languages and Diction

Mary Q. Shumway, A.M., Ph.D.: German

Sebastiano Di Blasi, Ph.D.: Italian

Margareta Singher, M.A.: French

# ENTRANCE REQUIREMENTS

## *Application for Audition or Examination*

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by a physician's certificate of health, transcript of High School and/or other academic records. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school and/or the private teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled, and the Curtis Institute of Music accompanist provided when needed, on dates for each subject when our faculty is available. Please do not request changes in appointments as they cannot be granted.

### School Year 1967-1968

Auditions will be scheduled in March, April and May 1967, for those Departments in which there are vacancies to be filled.

Everyone requesting an audition should send for an application form *stating his or her major subject and age*. This application form can be obtained, on request, *after December 15, 1966* and must be completed and returned with supporting documents *before February 1, 1967*.

All communications should be addressed to

The Secretary of Admissions  
The Curtis Institute of Music  
Rittenhouse Square  
Philadelphia, Pennsylvania 19103

ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

The qualifications for receiving an audition or examination are presented here in a general form, allowing latitude in the selection of works to be presented. While the choice of composition is important, performance carries greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A knowledge of the piano, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

## VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

*Age requirement:* *Women* should be between eighteen and twenty-two, *men* between nineteen and twenty-five.

## PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Mozart sonata (*to be chosen from Nos. 283, 309–10–11, 330–31–32–33, 457, 570, 576 in the Köchel catalogue*) or a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

*Age requirement:* Applicants should be under twenty-one.

## COMPOSITION

Applicants shall submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail and if, on examination, further consideration is prompted, an application form will be provided. Postage must accompany manuscripts and material which applicants desire to have returned.

*Age requirement:* Applicants should be under twenty-five.

## ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

*Age requirement:* Applicants should be under twenty-one.

## HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

*Age requirement:* Applicants should be under twenty-one.

## VIOLIN

Applicants under fourteen years of age shall play from memory: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr or Mendelssohn. Applicants over fourteen years of age shall play from memory: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski, Goldmark or Bruch.

*Age requirement:* Applicants should be under twenty-one.

## VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Handel-Casadesus, Stamitz or Mozart.

*Age requirement:* Applicants should be under twenty-one.

## VIOLONCELLO

Applicants shall play from memory: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

*Age requirement:* Applicants should be under twenty-one.



ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

DOUBLE BASS

Applicants should possess a good ear, sense of rhythm and the ability to read at sight. They shall play: 1) all the scales, intervals and arpeggios; 2) a solo piece.

*Age requirement:* Applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants should possess a good ear, sense of rhythm and tone, and the ability to read at sight. They shall demonstrate familiarity with all major and minor scales and arpeggios, be prepared to play one movement of a concerto or sonata and be able to read an orchestral excerpt.

TRUMPET, TROMBONE, TUBA

Applicants should possess physical aptitude for the chosen instrument, a good ear, sense of rhythm and the ability to read at sight. They shall play: TRUMPET: Arban Bousquet or Charlier études, Haydn Trumpet Concerto or equivalent, and Orchestral studies by Bartold. TROMBONE: Arban études, Kopprasch études, Blume studies and a contemporary solo by Bozza. Fluent reading of bass, tenor and alto clefs. Orchestral excerpts. TUBA: Etudes by William Bell and Walter Sears.

*Age requirement:* Applicant should be under twenty-one.

PERCUSSION, TYMPANI

Applicants should possess a good ear, sense of rhythm, the ability to read at sight, show aptitude for the instrument and shall be prepared to play a solo on the snare drum, marimba and tympani.

*Age requirement:* Applicant should be under twenty-one.

# MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 13-17)

## *For the Diploma*

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

## *For the Degree Bachelor of Music*

Prerequisite: The satisfactory completion of a four year High School, Preparatory School, or, the equivalent of a High School education. Foreign students must submit evidence of equivalent academic training. Under exceptional circumstances, students who have virtually completed the normal four year program in three years, will be considered.

The degree is given upon the completion of four years of study in any major course, providing a total of 120 Semester Hours, comprising 60 Semester Hours of Applied Music including the major, 30 Semester Hours in Theory and 30 Semester Hours in Academic subjects. A high standard of excellence must be maintained throughout the entire period.

Prescribed minimum requirements in theory and supplementary applied subjects may be eliminated by examination, but will not provide semester hour credits. The Institute will give credit for academic and theory subjects at an accredited college, university or music school, earned either before admission or during the period of enrollment, but reserves the privilege to examine all candidates before granting the transfer of credits.

## *For the Degree Master of Music*

(Given only in Composition)

Prerequisite: A Bachelor of Music degree in Composition, meeting the requirements of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, with a total of 24 Semester Hours.

The Thesis requirement may consist of an extended original composition for full orchestra, for chorus and orchestra or for one or more acts of opera.

*Supplementary Theoretical Courses*

*For the Diploma*

ALL CANDIDATES	{	Solfège: 1, 2
OF . . . . .		Dictation: 1, 2
ALL DEPARTMENTS		Harmony and Counterpoint: 1
		Aural Harmony: 1
		Elements of Music: 1

COMPOSITION . . . . .	{	Theory requirements to depend on
		placement examinations.
		Elements of Music: 1, 2

*For the Degree Bachelor of Music*

ALL CANDIDATES	{	Solfège: 1, 2, 3
OF . . . . .		Dictation: 1, 2, 3
ALL DEPARTMENTS		Harmony and Counterpoint: 1, 2
		Aural Harmony: 1, 2
		Orchestration: 1
		Form and Analysis: 1
		Elements of Music: 1, 2

*Supplementary Applied Subjects*

The following are required courses for admission to the Diploma or the Bachelor of Music degree.

*Supplementary Piano course may be eliminated by examination.*

VOICE.....	{ Piano: 1, 2 Diction Vocal Repertoire Languages Opera Class Eurhythmics
PIANO.....	Chamber Music
ORGAN.....	Piano: 1, 2
HARP.....	{ Piano: 1, 2 Harp Ensemble Orchestra
VIOLIN.....	{ Piano: 1, 2 Chamber Music Orchestra
VIOLA.....	
VIOLONCELLO.....	
DOUBLE BASS.....	
FLUTE.....	{ Piano: 1 Woodwind Ensemble Orchestra
OBOE.....	
CLARINET.....	
BASSOON.....	
HORN.....	
TRUMPET.....	{ Piano: 1 Brass Ensemble Orchestra
TROMBONE.....	
TUBA.....	
PERCUSSION.....	
COMPOSITION.....	Piano: 1, 2

## GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

The Academic program leading to a High School diploma is the personal responsibility of the student.

The School has no dormitories, living accommodations and expenses are the responsibility of the student.

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

Students are expected to provide their own music for major subjects. Music for secondary piano, ensemble and orchestral classes is supplied from the school library.

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---

EXECUTIVE AND ADMINISTRATIVE STAFF

Efrem Zimbalist.....	<i>Director</i>
Jay H. Mattis.....	<i>Business Manager</i>
Daniel M. Llewellyn.....	<i>Assistant to the Business Manager</i>
Anne O. Smith.....	<i>Registrar</i>
Thelma W. Brunson.....	<i>Secretary of Admissions</i>
Elizabeth E. Erichson.....	<i>Secretary to the Director</i>
Maud Louise Lytle.....	<i>Secretary to the Business Manager</i>
Gordon Mapes.....	<i>Librarian</i>

# CALENDAR

1966-1967

SEPTEMBER 19 (Monday) } ..... Registration of new students  
SEPTEMBER 20 (Tuesday) }

SEPTEMBER 21 (Wednesday) } ..... Registration of old students  
SEPTEMBER 22 (Thursday) }

SEPTEMBER 23 (Friday) ..... First Term opens

NOVEMBER 24 (Thursday) } ..... Thanksgiving Vacation  
NOVEMBER 25 (Friday) }

DECEMBER 2 (Friday Evening) ..... Christmas Party

DECEMBER 10 (Saturday) } ..... Christmas Vacation  
JANUARY 2 (Monday) }

JANUARY 3 (Tuesday) ..... School re-opens

JANUARY 20 (Friday) ..... First Term ends

JANUARY 23 (Monday) ..... Second Term begins

MARCH 24 (Friday) } ..... Easter Vacation  
MARCH 29 (Wednesday) }

MAY 5 (Friday) ..... Last day of instruction

MAY 6 (Saturday) ..... Commencement

Recitals as scheduled



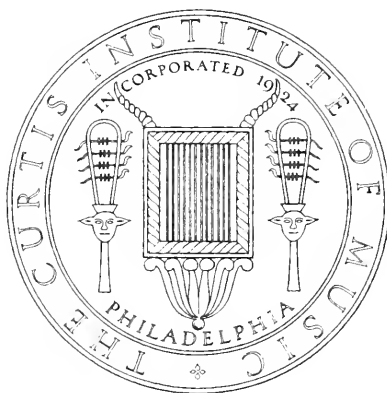
MAIN ENTRANCE  
THE CURTIS INSTITUTE OF MUSIC











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OF  
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1967-1968

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EFREM ZIMBALIST, *Director*



MARY CURTIS ZIMBALIST  
*Founder and President*



# THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*



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the great traditions of the past*

*To teach students to build on this heritage  
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# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE

PHILADELPHIA, PENNSYLVANIA 19103



## OFFICERS

*President*

Mary Curtis Zimbalist

*Vice-President*

Cary W. Bok

*Secretary and Treasurer*

Jay H. Mattis

## BOARD OF DIRECTORS

Mary Curtis Zimbalist

Nellie Lee Bok

Edith Evans Braun

Cary W. Bok

A. Margaret Bok

Truman Henson

Samuel Barber

Jay H. Mattis

DIRECTOR—EFREM ZIMBALIST

THE FACULTY—Major Courses

VOCAL DEPARTMENT

Martial Singher

Eufemia Giannini Gregory

VOCAL REPERTOIRE

Vladimir Sokoloff

OPERA DEPARTMENT

Martial Singher

Elizabeth Westmoreland

Martha Halbwachs Masséna

---

PIANO

\*Rudolf Serkin

Mieczyslaw Horszowski

Eleanor Sokoloff

---

COMPOSITION

Samuel Barber

Gian-Carlo Menotti

---

ORGAN

Alexander McCurdy

THE FACULTY—Major Courses (*Continued*)

VIOLIN

Efrem Zimbalist  
Paul Makanowitzky

Ivan Galamian  
Jascha Brodsky

VIOLA

Max Aronoff

Joseph de Pasquale

VIOLONCELLO

Orlando Cole

---

HARP

Marilyn Costello

---

FLUTE

John C. Krell

OBOE

John de Lancie

CLARINET

Anthony Gigliotti

BASSOON

Sol Schoenbach

HORN

Mason Jones

TRUMPET

Samuel Krauss

TROMBONE

M. Dee Stewart

DOUBLE BASS

Roger Scott

PERCUSSION

Fred D. Hinger

TUBA

Abe Torchinsky

## FACULTY—Supplementary Courses

### Theory

Matthew Colucci, Ph.D.

Edith Evans Braun

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### Piano

Vladimir Sokoloff

Martha Halbwachs Masséna

Marion Zarzeczna

Freda Pastor

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### Orchestra

William Smith, Conductor

### Chamber Music

Jascha Brodsky

### Woodwind Ensemble

John de Lancie

### Brass Ensemble

Mason Jones

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### Eurhythmics

Nadia Chilkovsky

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### Languages and Diction

French

German

Italian

Eufemia Giannini Gregery

Mary Q. Shumway, A.M., Ph.D.

Margareta Singher, M.A.

Sebastiano Di Blasi, Ph.D.

# ENTRANCE REQUIREMENTS

## *Application for Audition or Examination*

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by a physician's certificate of health, transcript of High School and/or other academic records. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school and/or the private teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled, and the Curtis Institute of Music accompanist provided when needed, on dates for each subject when our faculty is available. Please do not request changes in appointments as they cannot be granted.

## School Year 1968-1969

Auditions will be scheduled in March, April and May 1968, for those Departments in which there are vacancies to be filled.

Everyone requesting an audition should send for an application form *stating his or her major subject and date of birth*. This application form can be obtained, on request, *after December 15, 1967*, when department vacancies will have been determined, and must be completed and returned with supporting documents *before February 1, 1968*.

All communications should be addressed to

The Secretary of Admissions  
The Curtis Institute of Music  
Rittenhouse Square  
Philadelphia, Pennsylvania 19103

ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

The qualifications for receiving an audition or examination are presented here in a general form, allowing latitude in the selection of works to be presented. While the choice of composition is important, performance carries greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A knowledge of the piano, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

## VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

*Age requirement:* *Women* should be between eighteen and twenty-two, *men* between nineteen and twenty-five.

ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Mozart sonata (*to be chosen from Nos. 283, 309–10–11, 330–31–32–33, 457, 570, 576 in the Köchel catalogue*) or a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

*Age requirement:* Applicants should be under twenty-one.

COMPOSITION

Applicants shall state date of birth, the period of study devoted to composition and the name, or names, of their instructor.

They will also submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail during the months of October through April, and if, on examination, further consideration is prompted, an application form will be provided. Postage must accompany manuscripts and material which applicants desire to have returned.

*Age requirement:* Applicants should be under twenty-five.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

*Age requirement:* Applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

*Age requirement:* Applicants should be under twenty-one.

## VIOLIN

Applicants under fourteen years of age shall play from memory: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr or Mendelssohn. Applicants over fourteen years of age shall play from memory: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski, Goldmark or Bruch.

*Age requirement:* Applicants should be under twenty-one.

## VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Handel-Casadesus, Stamitz or Mozart.

*Age requirement:* Applicants should be under twenty-one.

## VIOLONCELLO

Applicants shall play from memory: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

*Age requirement:* Applicants should be under twenty-one.



ENTRANCE REQUIREMENTS—*Continued*  
*Qualifications for Audition or Examination*

DOUBLE BASS

Applicants should possess a good ear, sense of rhythm and the ability to read at sight. They shall play: 1) all the scales, intervals and arpeggios; 2) a solo piece.

*Age requirement:* Applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants should possess a good ear, sense of rhythm and tone, and the ability to read at sight. They shall demonstrate familiarity with all major and minor scales and arpeggios, be prepared to play one movement of a concerto or sonata and be able to read an orchestral excerpt.

*Age requirement:* Applicants should be under twenty-one.

TRUMPET, TROMBONE, TUBA

Applicants should possess physical aptitude for the chosen instrument, a good ear, sense of rhythm and the ability to read at sight. They shall play: TRUMPET: Arban Bousquet or Charlier études, Haydn Trumpet Concerto or equivalent, and Orchestral studies by Bartold. TROMBONE: Arban études, Kopprasch études, Blume studies and a contemporary solo by Bozza. Fluent reading of bass, tenor and alto clefs. Orchestral excerpts. TUBA: Etudes by William Bell and Walter Sears.

*Age requirement:* Applicants should be under twenty-one.

PERCUSSION, TYMPANI

Applicants should possess a good ear, sense of rhythm, the ability to read at sight, show aptitude for the instrument and shall be prepared to play a solo on the snare drum, marimba and tympani.

*Age requirement:* Applicants should be under twenty-one.

# MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 13-17)

## *For the Diploma*

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

## *For the Degree Bachelor of Music*

Prerequisite: The satisfactory completion of a four year High School, Preparatory School, or, the equivalent of a High School education. Foreign students must submit evidence of equivalent academic training. Under exceptional circumstances, students who have virtually completed the normal four year program in three years, will be considered.

The degree is given upon the completion of four years of study in any major course, providing a total of 120 Semester Hours, comprising 60 Semester Hours of Applied Music including the major, 30 Semester Hours in Theory and 30 Semester Hours in Academic subjects. A high standard of excellence must be maintained throughout the entire period.

Prescribed minimum requirements in theory and supplementary applied subjects may be eliminated by examination, but will not provide semester hour credits. The Institute will give credit for academic and theory subjects at an accredited college, university or music school, earned either before admission or during the period of enrollment, but reserves the privilege to examine all candidates before granting the transfer of credits.

## *For the Degree Master of Music*

(Given only in Composition)

Prerequisite: A Bachelor of Music degree in Composition, meeting the requirements of The Curtis Institute of Music.

The Master's degree is given at the completion of not less than two years of graduate study in Composition, with a total of 24 Semester Hour Credits.

The Thesis requirement may consist of an extended original composition for full orchestra, for chorus and orchestra or for one or more acts of opera.

MINIMUM COURSE REQUIREMENTS—*Continued*

*Supplementary Theoretical Courses*

*For the Diploma*

ALL CANDIDATES	{	Solfège: 1, 2
OF . . . . .		Dictation: 1, 2
ALL DEPARTMENTS		Harmony and Counterpoint: 1
		Aural Harmony: 1
		Elements of Music: 1

COMPOSITION . . . . .	{	Theory requirements to depend on
		placement examinations.
	{	Elements of Music: 1, 2

*For the Degree Bachelor of Music*

ALL CANDIDATES	{	Solfège: 1, 2, 3
OF . . . . .		Dictation: 1, 2, 3
ALL DEPARTMENTS		Harmony and Counterpoint: 1, 2
		Aural Harmony: 1, 2
		Form and Analysis: 1
		Elements of Music: 1, 2

MINIMUM COURSE REQUIREMENTS—*Continued*

*Supplementary Applied Subjects*

The following are required courses for admission to the Diploma or the Bachelor of Music degree.

*Supplementary Piano course may be eliminated by examination.*

VOICE.....	{ Piano: 1, 2 Diction Vocal Repertoire Languages Opera Class Eurhythmics
PIANO.....	Chamber Music
ORGAN.....	Piano: 1, 2
HARP.....	{ Piano: 1, 2 Harp Ensemble Orchestra
VIOLIN.....	{ Piano: 1, 2 Chamber Music Orchestra
VIOLA.....	
VIOLONCELLO.....	
DOUBLE BASS.....	
FLUTE.....	{ Piano: 1 Woodwind Ensemble Orchestra
OBOE.....	
CLARINET.....	
BASSOON.....	
HORN.....	
TRUMPET.....	{ Piano: 1 Brass Ensemble Orchestra
TROMBONE.....	
TUBA.....	
PERCUSSION.....	
COMPOSITION.....	Piano: 1, 2

## GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

The Academic program leading to a High School diploma is the personal responsibility of the student.

The School has no dormitories, living accommodations and expenses are the responsibility of the student.

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

Students are expected to provide their own music for major subjects. Music for secondary piano, ensemble and orchestral classes is supplied from the school library.

Students are permitted to accept professional engagements only with the approval of the Director.

The school collection of instruments includes string instruments of the Italian, French and English Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner.

The library of 45,000 items contains a large collection of solo, ensemble and orchestra music; definitive editions of the great classical composers as well as critical editions of such works as *Mestres de l'Escolania de Montserrat*; *Expert, Monuments de la Musique Francaise* and *Les Maitres Musiciens de la Renaissance Francaise*; *Fellowes, English Madrigal, School and Lutenist Song Writers*; *Tudor Church Music*; *Torchi, L'arte musical in Italia*; *Anglés, El Codex de las Huelgas*; *Annunzio, I Classici della musica Italiana*, and *Denkmäler deutscher Tonkunst* and *Denkmäler der Tonkunst in Osterreich*. A large collection of phonorecords with facilities for listening are available in the library.

There are a number of rare manuscripts and first editions. Among valuable collections presented to the library are the Lynnwood Farnam organ music bequest, the Charles H. Jarvis Collection of 19th-century music and the Burrell Collection of Wagneriana.

The auditorium, Curtis Hall, provides facilities for faculty and student recitals, organ teaching and practice, school gatherings and commencement exercises. In general, lessons, classes and rehearsals are scheduled for afternoons, mornings are devoted to practice. Designated practice studios are provided at the Institute.

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EXECUTIVE AND ADMINISTRATIVE STAFF

Efrem Zimbalist.....	<i>Director</i>
Jay H. Mattis.....	<i>Business Manager</i>
Daniel M. Llewellyn.....	<i>Assistant to the Business Manager</i>
Anne O. Smith.....	<i>Registrar</i>
Thelma W. Brunson.....	<i>Secretary of Admissions</i>
Elizabeth E. Erichson.....	<i>Secretary to the Director</i>
Maud Louise Lytle.....	<i>Secretary to the Business Manager</i>
Gordon Mapes.....	<i>Librarian</i>

# CALENDAR

1967-1968

SEPTEMBER 25 (Monday)      }  
SEPTEMBER 26 (Tuesday)    } .....Registration of new students

SEPTEMBER 27 (Wednesday) }  
SEPTEMBER 28 (Thursday)   } .....Registration of old students

SEPTEMBER 29 (Friday) .....First Term opens

NOVEMBER 23 (Thursday)    }  
NOVEMBER 24 (Friday)      } .....Thanksgiving Vacation

DECEMBER 1 (Friday Evening).....The President's Party

DECEMBER 9 (Saturday)      }  
JANUARY 1 (Monday)          } .....Christmas Vacation

JANUARY 2 (Tuesday).....School re-opens

JANUARY 26 (Friday).....First Term ends

JANUARY 29 (Monday).....Second Term begins

APRIL 12 (Friday)            }  
APRIL 17 (Wednesday)       } .....Easter Vacation

MAY 10 (Friday).....Last day of instruction

MAY 11 (Saturday).....Commencement

Recitals as scheduled



MAIN ENTRANCE  
THE CURTIS INSTITUTE OF MUSIC









